

# Artroute Rotterdam

from Westersingel to Wilhelminapier

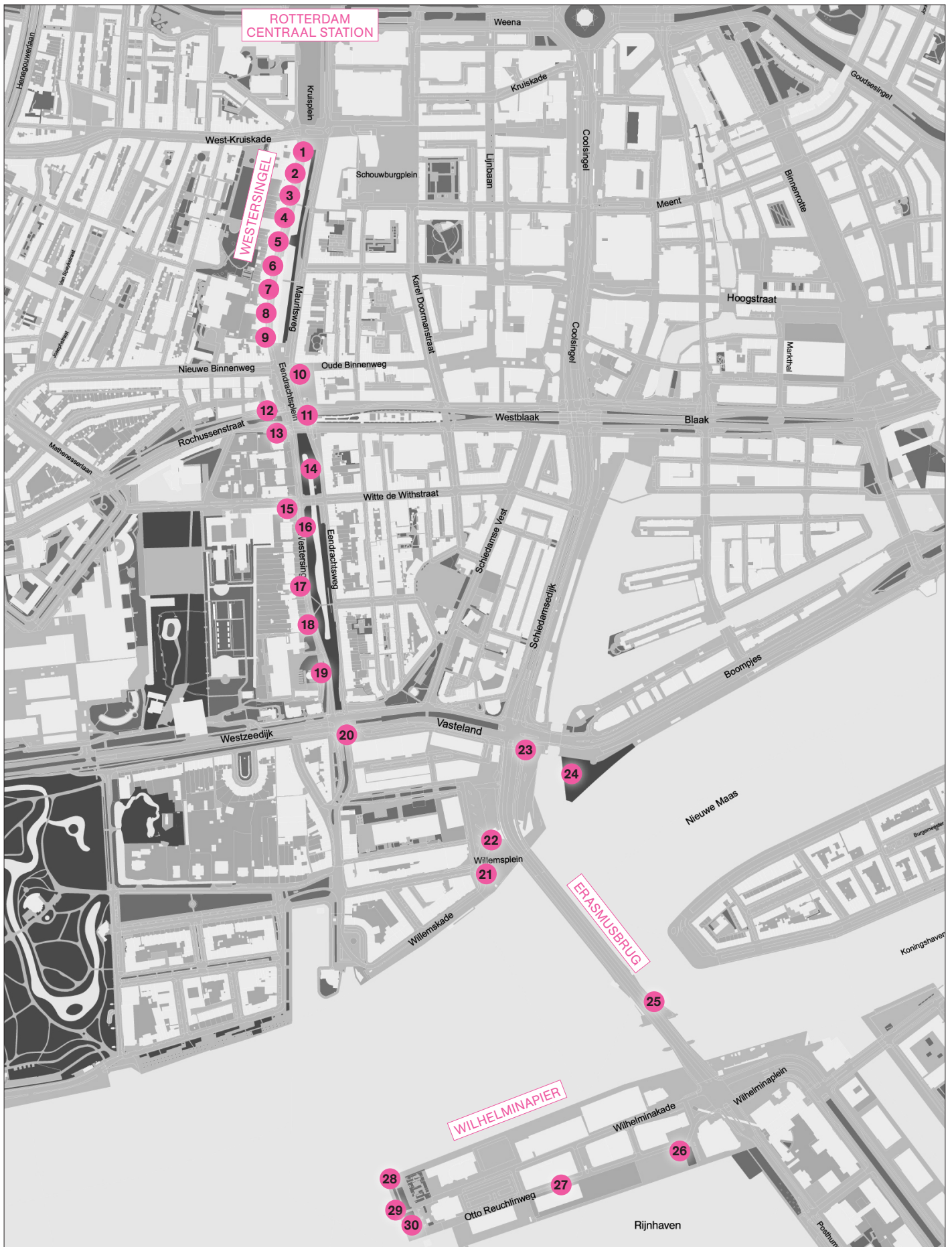
30  
artworks  
3,5 km





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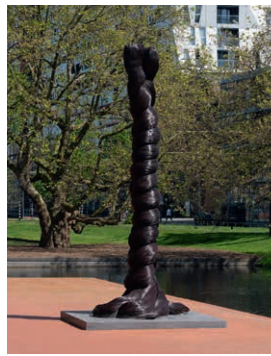
**1. Hubert van Lith  
ONGEBROKEN VERZET (1965)**

Initiated by the Foundation Rotterdam Resistance Monument, this monument led to a discussion about whom exactly it should be dedicated to. Was it only in honour of the illegal resistance, or should it include all those who had fallen? *Unbroken Resistance* was not revealed until 20 years later.



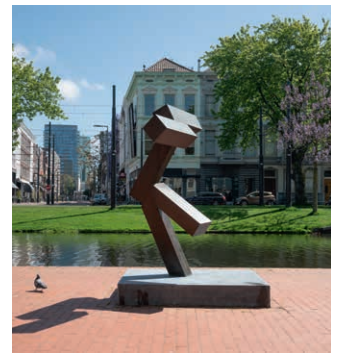
**2. Job Koelewijn  
FORMULE B. (2001)**

Rotterdam is not a city of fountains – those belong in historic cities with fancy squares. For that reason, this fountain is modestly low-key, although it does express a poetic appeal to never give up: *No matter. Try again. Fail again. Fail better.* It is a famous passage from a novel by Samuel Beckett.



**3. Kalliopi Lemos  
DE VLECHT (2021)**

Of all the prominent sculptures in the city centre, not a single one had been made by a woman. This omission was rectified by means of this sculpture by Lemos, which was revealed on International Women's Day 2021. *The Plait* shows a symbol of femininity on a large, so-called 'macho' scale, therefore also playing with traditional associations with masculinity. It fits in well with the theme of the sculpture terrace: The Human Figure.



**4. Joel Shapiro  
ZONDER TITEL (1999)**

Having a personal style was strictly forbidden in the rigid minimalist art movement of the 1960s. Art should be about form, weight, space. The minimalist Shapiro found these rules too restrictive, as is obvious from this geometric sculpture. Although it still looks like a rather strict construction with five similar-sized beams, all elements combined are performing a lively dance.



**5. Henri Laurens  
LA GRANDE MUSICIENNE (1963)**

The fact that Henri Laurens was done with cubism, a style he had been working in for a long time, is obvious from this much curvier sculpture. In addition, the sculpture has a pronounced backbone, a feature inspired by the work of Matisse who, with his more flowy and picturesque style, was the exact opposite of Laurens's more angular cubist friends, including Picasso.



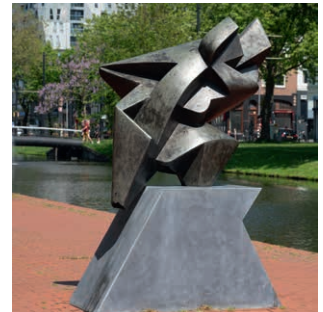
**6. Carel Visser  
MOEDER EN KIND (2001)**

Carel Visser had already finished a design for a boat-shaped sculpture to complement the port city, but this was rejected. Had he forgotten that the theme of the sculpture terrace was The Human Figure? He subsequently designed this bronze mother and child sculpture.



**7. Fritz Wotruba  
LIGGENDE FIGUUR (1971)**

'I dream of a type of sculpture in which landscape, architecture and the city are united,' said the Austrian sculptor Wotruba. He carved this entire sculpture *Reclining Figure*, consisting of cylinders and cubes, from a single piece of limestone that is filled with small fossils. The rough surface of the stone has been kept intact.



**8. Umberto Boccioni  
HET AFSCHIED (1957)**

This sculpture was first called *The Lovers*, but the lender, the NS (Dutch Railways), found that name somewhat inappropriate for its Central Station location. It was therefore given the more respectable title *The Farewell*. Perhaps the NS had hoped that the sculpture would be too abstract for the public to notice that these two bodies are actually entangled in a rather intimate embrace.



**9. Auguste Rodin  
L'HOMME QUI MARCHE (1961)**

As soon as he saw an interesting pose, Rodin would shout 'Stop!' to the models who were walking around in his studio. The model would subsequently have to keep this pose for a couple of hours, while Rodin attempted to capture it in the most natural way. This extremely realistic style of sculpture sharply conflicted with conventional 19<sup>th</sup>-century tastes.



**10. Paul McCarthy  
SANTA CLAUS (2001)**

Although it may look like a Christmas tree, this Santa Claus is holding something else. As a result of all the commotion surrounding this sculpture, the indecent 'Buttplug Gnome' was not displayed in the public space at first. For years it was standing next to Museum Boijmans Van Beuningen. It has now been moved to a street location and, surprisingly, has since become extremely popular.



**11. David Bade  
ANITA (2001)**

For his extravagant sculptures, David Bade enjoys working with found waste materials such as plaster, cardboard, plastic and polyurethane foam. However, more durable materials were required for outdoors. The factory workers who produced this artistic refuse sack in polyester, nicknamed it 'Anita'. So at least the title can still be called a 'found material'.



**12. David Vandekop  
ZONDER TITEL (1984)**

There is always some kind of construction work going on in Rotterdam, which means that, on a regular basis, artworks have to be moved. This sculpture by David Vandekop on the Westblaak street had to make way for a skate park. It was then given a safe little plot of its own in this location. Created in clay, it refers to the dikes and clay soil found in the environment of the artist's studio, a converted barn in the province of Zeeland. It is blue like the ocean, and yellow like the cornfields.





**13. Willem Oorebeek  
THE INDIVIDUAL PARALLELA  
BILDERBERG UTOPIA (2014)**

The largest artwork on the Westersingel street may not be recognizable as such, except in the evenings when the dots are gently illuminated and turn the entire side wall of the Park Hotel into a graphic artwork.



**14. Franz West  
QWERTZ (2001)**

Franz West thought this slope surrounded by cafés would be a fun location for his 'sausage seats'. He created semi-useful sculptures and furniture artworks before: hybrid form between art and seating object. These 'sausages' are also an example of this, even though they are not exactly comfortable to sit on. They are a bit too artsy for that.



**15. Pablo Picasso & Carl Nesjar  
SYLVETTE (1970)**

Unexpectedly, this sweet little girl with her ponytail received a lot of criticism. Picasso's friend Carl Nesjar had developed a smart technique to translate Picasso's drawings into sculptures. However, some people argued that this was not a sculpture at all, but simply a converted drawing – something that should not be displayed in the streets.



**16. John Blake  
KUNSTHALTE WITTE DE  
WITH & DE HALS (2000)**

This smart-looking tram stop is in fact a protest artwork. The regular tram stop which stood on this exact spot had been removed, much to the discontent of the art institutions and shopkeepers in the street. John Blake responded by designing a bright white tram stop without advertisements; the white referring to 'white cube' art galleries. *The Neck* standing next to it alludes to the window displays of jewellery shops.



**17. Giuseppe Penone  
ELEVATION (2001)**

The name of the Italian art movement Arte Povera refers to art made from 'poor' materials, such as straw, wood, and fruit, often combined to form symbiotic relationships. Giuseppe Penone uses trees in his work, also recruiting the power of nature. The bronze tree he constructed here is aided by four real trees that continue to grow all around it. In turn, the bronze object leaves its marks on their bark.



**18. Richard Artschwager  
ZONDER TITEL (1988)**

The sculptor Richard Artschwager wasn't at all interested in explaining the untitled sculpture he made for the major art manifestation *Sculptures in the City*. In the catalogue he simply mentioned a few seasonal catchwords such as 'flower' and 'ice', thus leaving the spectator none the wiser: just try and figure it out for yourself! It's only art.



**19. Frans en Marja de Boer -  
Lichtveld  
ZONDER TITEL (1985)**

Ever since the 16<sup>th</sup>-century Renaissance love of the golden ratio, the circle has been considered the most perfect shape in art. This sculpture was co-financed with the help of a budget for underground sewage maintenance work – an invisible, but filthy job, contrastingly crowned by a pristine, shiny object. However, to break the perfection a little piece is missing.



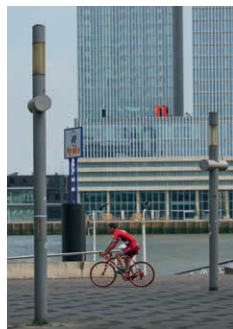
**20. Coop Himmelb(l)au  
THE LONG THIN YELLOW LEGS  
OF ARCHITECTURE (1988)**

The Austrian architects of Coop Himmelb(l)au were radically ground-breaking in the 1960s. Their designs included pneumatic vests with video helmets that forced the spectator to look at pornography and violence while the vest would punch their kidneys and spread an aroma of perfume and blood. By comparison, this sculpture seems relatively harmless.



**21. Césaire Peeren & Mr. June  
REWIND (2020)**

This is a twice-recycled artwork. It was made from wind turbines that may produce clean energy, but have blades that are absolutely not biodegradable. It was first turned into an artistic, sculptural seat, but later transformed into a monument for sexual and gender diversity in the colours of the rainbow.



**22. Susan Philipsz  
SEVEN TEARS (2017)**

This may well be the least visible artwork in Rotterdam. Literally. Listen close and you will hear the sounds of a musical piece by the composer Jan Pieterszoon Sweelinck (1562 – 1621) coming out from under the bridge – provided you are listening in the right spot and at the right time.



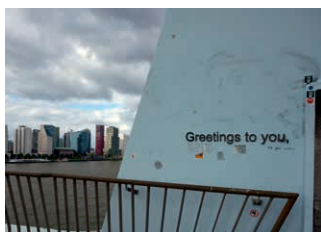
**23. Henk Visch  
MARATHONBEELD (2001)**

Henk Visch and the city of Rotterdam like each other a lot – a total of six sculptures by Visch have been placed in the city. Most of them portray human or animal figures, but not this *Marathon Sculpture*. And yet it is not as abstract as it may seem: it is a bouquet of flowers, for the winner of the marathon.



**24. Frederici Carasso  
DE BOEG (1956)**

War memorials often lead to controversy after the war. In the case of this sculpture, *The Bow*, the discussion was not so much about who would have to be commemorated – i.e. all those who had lost their lives at sea –, but about its physical shape. The initial solitary ship's bow was considered to be too abstract, so after eight years of toing and froing a group of bronze figures was added.



**25. Niels Post  
ON SPAM, LECTORI  
SALUTEM #6 (2017)**

In 2006, the artist Niels Post illegally attached a letterbox to the Erasmus bridge and requested people to send him mail. Remarkably, it worked. At least, until the municipality asked him to stop. As a reminder he replaced it with a line he found in his spam filter – another type of clandestine message.



**26. Han Rehm  
DE LASTDRAGER (1950)**

Although this may not be the best-known work to the people of Rotterdam, it is better-known elsewhere in the world. *The Porter* was made for a company in the Rotterdam port and was also used as the company's logo, for instance on its stationary, thus finding its way to locations as far as China and Africa. The sculpture originally stood on a warehouse in the Katendrecht area.



**27. Giny Vos  
LIGHT GIG (2013)**

The many film shoots that take place in the Wilhelminapier area do justice to the promise implied by its nickname: Manhattan on the Maas. The same metropolitan appeal can also be found in this monumental piece of light art. Its flickering lights are reminiscent of early film experiments and therefore perfectly match the history of this arthouse cinema.



**28. Jeff Wall  
LOST LUGGAGE DEPOT (2001)**

In the conceptual photographer Jeff Wall's body of work, this monument is a one-off. It symbolizes the millions of Europeans that left this place in the 19<sup>th</sup> and 20<sup>th</sup> centuries and went on to build a new life in America. At night, the solitary lamppost scatters its light across the forgotten luggage – a symbol of those who were left behind.



**29. Arnoud Holleman  
WILHELMINASTEEN (2013)**

At the beginning of this century, a tube containing a certificate was discovered in the embankment wall. In 1891 it had been bricked in behind a memorial stone which was unveiled by the then ten-year-old Queen Wilhelmina. In 2013, Arnoud Holleman inserted a time capsule containing messages to the future. It will be opened on 30 May 2135.



**30. Gavin Turk  
L'ÂGE D'OR (2021)**

In this work, the world is like a surrealist painting: a door is left open, but where does it lead? This artwork, located opposite the future FENIX Museum of Migration in the Katendrecht area, is also symbolic for the many Europeans who left this quay to begin their journey towards an uncertain future. But the door also gives access to the other side. At least, for as long as the door to Europe is not slammed shut.

**BKOR AND SIR**

No other city in the Netherlands can boast as many artworks in its streets as Rotterdam. The city collection was started in 1622 with the realization of a statue of Erasmus. *The Plait* by Kalliopi Lemos is the most recent addition to the collection. The high quality of the artworks and their wonderful state of repair can, for the most part, be credited to two programmes of CBK Rotterdam. BKOR (Beeldende Kunst & Openbare Ruimte – Visual Art & Public Space) focuses on the artworks in the various neighbourhoods and districts.

SIR (Sculpture International Rotterdam) safeguards the international ambitions of the collection. Together they are responsible for finding locations for and maintaining the artworks in the city, and for shaping a unique expertise and documentation centre with respect to public art.

**OREN EN OGEN TEKORT**

Art and culture should be accessible to all, and that is exactly what we are hoping to achieve. Through the project *Beeld in Geluid* (Image in Sound) we provide objective descriptions of artworks in the public space. This information, combined with the sense of touch, may be just that little bit extra that people with a visual impairment need to form their own opinions about the artworks.



**COLOPHON**

BKOR and SIR are programmes of CBK Rotterdam

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Check out the websites for more information  
[www.bkor.nl](http://www.bkor.nl)  
[www.sculptureinternationalrotterdam.nl](http://www.sculptureinternationalrotterdam.nl)